

## PHENOMENON OF BORDER IN INTERLITERARY DIALOGUES

Venera Rudalevna Amineva

Kasan (Volga region) Federal University,  
Republic of Tatarstan, 420008, Kazan, Kremlyovskaya St., 18 (RUSSIA)

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### ABSTRACT

Today conception of that or this national literature development cannot be comprehended without understanding its interconnections to foreign national artistic phenomena and processes. The author of the article tried to consider dialogue as a phenomenon of interliterary interconnections, to determine its essence, functions, productive role in the exchange of artistic values and in creation of new senses that unite different literatures. One of the types of dialogue communication between works of art that belong to different national literatures has been chosen as the subject of research: "own" as restructured "alien". Principles and approaches of analytical psychologism that can be traced in works of Tatar prosaists of early XX century G. Iskhaki and F. Amirkhan under the impression of Russian writers are considered as one of border transition between "own" and "alien". Another form of borders lifting between languages, cultures and epochs – citations from the works of other national literatures in the speech of hero, narrator. Semantics of border transition means a peculiar mutual overlapping of semantic fields of "own" and "alien" in artistic and esthetic experience. "Alien" word position when transforming into "another" becomes one of the codes in the given artistic scheme. Without knowing this position it is not possible to understand and perceive it adequately.

**Key words:** national literature, "own", "alien", functions, psychologism, citation

### 1. INTRODUCTION

Comparative approach to foreign literatures study, namely Tatar and Russian, got some sort of finality in description of contacts and typological coincidences. In this case we use accepted in traditional comparative studies, especially in Western one, systematic delimitation of interliterary process forms. Addressing different forms of comparative method (historic and genetic, comparative and historical, historical and typological, analogous comparison, synthetic comparison, etc.), literary scholars solve different issues: they reconstruct processes of integration, assimilation, repetition, succession of artistic values in foreign national context, show transition from similarities to differences, etc.

Processes of keeping and augmentation of artistic and esthetic values in the result of their reclamation, comparison, acceptance or denial by the representatives of another culture are the basis of interliterary interconnections. Perceiving phenomena of another national literature we compare them to our reader and life experience enriching them with new senses and giving them new life in new space and time. These processes have active creative character and are based upon dialogue relations, principally open, not finished that accumulate substantive energy of national literary and esthetic development and spiritual values of peoples. Types of dialogue relations between national literatures, principles of their individualization and description, role in intercultural interconnections, position of literatures dialogue subject were the theme of special research.

Conceptual and semiotic nature of interliterary dialogues is determined with the help of "own" and "alien" categories. Structural functions for separation of own from alien, inner space from outer one are executed by border that Yu. M. Lotman calls "hot" spot of semioeducational processes, the place of uninterrupted dialogue. The idea of border, according to the scholar's point of view, correlates with the notion of semiotic individuality. If one understands himself in cultural and semiotic sense, it means that he understands his specifics, his opposition to other spheres (22, p. 175-192).

The border separates one from another and at the same time it unites them as it belongs to both components. This ambivalent nature of border which can be found in two opposite and interchanged acts – identification and differentiation, which determines its sense creating functions in interliterary dialogues, seems badly studied. This article has an objective to find character and forms of border in the processes of interliterary interconnections.

### 2. METHODOLOGY

The given research is within the context of cultures dialogue ideas as a form of their being in Big time, expressed in domestic science by M. M. Bakhtin (4, p. 424). Works of domestic and foreign scholars (see 14-18, 28) that deal with the problem of perception and connected to it understanding are the methodological basis for scientific searches in the realm of literature dialogue.

Conception of the given research was influenced by the works that deal with the categories of "own" and "alien". The nature of "foreignness" is based upon opposition of ethnolinguistic, ethical and religious, space and geographical, social and other aspects. «Moreover, the volume and content of "foreignness" constitute those parameters in which the dichotomous typologies of cultures are formulated. For example, they appear to be the cosmocentric paradigm (or transcendental culture), correlated with the notion of "East", is foreign to the anthropocentric paradigm correlated with the notion of "West". In European culture, semantic units are organized by sorts and kinds. This is foreign to Arabic-Muslim poetics with its historically steady character. The dualism of Russian thinking not allowing for anything intermediate, gradual, mixed is contrasted with "eastern" man's ideas about the inseparability of the part and the whole, or the man and the world and their consistency, concordance and inseparability» (2, p. 2095).

F.E. Schleiermacher interprets the problem of foreignness in psychological aspect as a given thing that is inseparable from the mystery of individuality "You". Arguing with him, Kh.-G. Gadamer insists on hermeneutical understanding of that pressure that creates polarity of "own" and "alien": "Position between foreignness and nearness which takes story takes for us is an intermediary position between the distant thingness that is understood historically and affiliation to some tradition. *"This 'intermediary position' is the real place of hermeneutics"* (12, p/ 350).

As the space of "alien" is perceived as unreachable and unperceivable, the limit of "own", borderline has conceptual role, where "own" meets "alien", perceives and shows itself. Border crossing leads to "alien" dissolving in "own", its reclamation (32, p. 25).

The research of dialogue between cultures and literatures showed that «its participants enter the world of other artistic and aesthetic values. Moreover, they find their unique places in "zone of contact" with "foreign" cognitive, ethic and aesthetic meanings. In these conditions, the "foreign" either transforms to "other", "alien", "new" and finally "one's own" or remains something that could not and should not be used in one's own practice» (2, p. 2096).

The goals of the research are connected with solution of the problem of self-identification of national artistic and esthetic systems, substantiation of their originality. This theme has been actively developed in modern science in a number of works (34; 7; 33; 36; 21; 9; 20; 11). As one of the methods of first part of XX century Tatar literature national identity realization means we consider its dialogue with another national literature, Russian in the first place.

Main part. Dividing function of the border is clearly shown in the act of differentiation – opposition of "own" to "alien". "Own" world "is a world of unique, individual, definite in their concreteness and well-known in their definiteness for the subject of consciousness and speech discrete objects called with proper names". "Alien" world "is a world in which there are no discrete objects and that is why it is perceived as a whole (26, p. 57-58).

The voiced assumptions can be shown on the basis of the material of comparative analysis of second part of XIX century Russian writers and first part of XX century Tatar prosaists works, between which there contact and genetic connections and typological coincidences. Cultural and civilizational processes of Modern history determine disposition to border transition and activate its connection function. In Tatar literature of the beginning of XX century the themes of border and its transition are connected in the first place with the principles and ways of psychological depiction. In the works of G. Iskhaki, G. Ibragimov, F. Amirkhan, etc., psychologism as style keynote, esthetic education that determines artistic originality of works and that subdues structure of the whole artistic form is being created. It reechoes with psychologism of L. N. Tolstoy and F. M. Dostoevsky and has its own national sources. For instance, personality dualism is a traditional theme in Russian literature. In the XIX century, it finds its development climax in works of F. M. Dostoevsky. Interest in personality soul drama, its moral search, dialectics of inner conflicts in Tatar literature appears, no doubt, under the influence of Russian writers. But if duality of heroes of F. M. Dostoevsky and L. N. Tolstoy is, in the first place, the result of heterogeneousness of their natural self, duality of heroes of Tatar authors is created as a result of a crisis of their reality or transpersonal spheres, life collisions as they are – death and life, love and betrayal, fault and forgiveness, happiness and duty.

Thus, the main place in hero image composition of G. Iskhaki work "Is it life?" (1909) is occupied with psychological self-analysis, concentrated upon the conflict between natural needs and reasons of mind that froze willpower. Procedural and axiological sense is accentuated and highlighted in spiritual actions of the hero. It reflects vision and appraisal of contents of his own consciousness. Opening inner drama of the hero, the author uses artistic method that is based upon escalation of conflicting principles of consciousness. Reproducing emotional and psychological conditions of the hero turn out to be internally contradictory and they absorb different "voices" of his soul – the power of utter despair, feeling of catastrophic existence, yearning for freedom and passionate desire to run up hill and down dale, strained determination to reach ideal of another existence, search for supreme goal and sense of life that raise human being upon the logic of necessity and practical use. Analytical psychologism, used by G. Iskhaki, allows to embody spiritual world of the personality that is in conflict with the norms and traditions of its environment that is directed at national and humanistic values, that is capable for social and ideological innovations.

The hero of F. Amirkhan's story "Got old!" (1909), a twenty-nine-years old young man Mustafa seems to have got everything he wanted. He received school certificate and entered university. But Mustafa feel anxiety, he does not feel happiness, he is disappointed and dissatisfied with his life. The reasons for this deep and painful crisis are complex and numerous. They include difficulties he faced on the way to success, deprivations and the lack of a real activity he could dedicate himself to, and understanding of transient life, fleeting happiness on this earth and doubt in absoluteness of spiritual and moral values and social ideals. Mustafa is on the brink of despair because he feel old and exhausted. "Bring me back my youth, my innocent youth! I will give you everything I got in return!" (3, p. 45), — the hero exclaims. "Premature old age of his soul" is explained with a reference to human law — opposition between dashes of soul and dying youth. Thus the writer combines motivations of different levels — from every-day an social to transcendental. Many-sided and heterogeneous dependence of spiritual condition of the hero brings artistic method of F. Amirkhan together with the peculiarities of realistic characterology, that formed in Russian realistic novel of the XIX century.

In the novel "On the crossroad" (1912) F. Amirkhan shows psychology of a person that belongs to the transitional epoch who suffers from doubts, who did not find his place in this life. The writer synthesizes principles of typification that are peculiar to epic and lyrical literary genres. A wide panorama of national and historical reality of the early XX century is shown: city everyday life, cultural life of Kazan, life of democratic intelligentsia and students and pupils. Facing people of different beliefs and viewpoints, Khasan attentively studies them, comparing and assessing their social position. Inner world of personality has different empirical material: various impressions stemming from diverse viewpoints that turn into the everlasting spiritual life of the hero.

Khasan has reflective analytical thinking, stable interest in new feelings, sharp observation of other people, understanding of relations with other people, that is why the main place in the composition of the hero image is occupied by his self-contemplation, self-analysis and self-knowledge. Subjective inner world of the hero is shown in direct confessional form. Khasan cut all ties to his past, he does not stand his past life, he thinks of the destiny of the nation and its culture, he tries to understand reality, he dreams of reformation for Tatar people and union with Russian and European enlightenment. At the same time he finds many weaknesses and problems in himself: his inability to concentrate on gaining aims, lack of willpower and self-discipline, etc. Internal monologues, "displaced" direct speech (V. N. Voloshinov), psychological comment become the ways of artistic and psychological analysis of hero personality. In a person, determined by instability and inconsistency of national existence, F. Amirkhan, like L. N. Tolstoy, needs to find process ("fluid") state of soul. Scholars find in Khasan's character traits of new for Tatar literature type of "needless person" (30, p. 108; 13, p. 97; 35, p. 75). Code of "needless person" found in the hero of not finished novel "On the crossroad" has semantics of "crossing borders".

F. Amirkhan, G. Ibragimov, G. Iskhaki, Sh. Kamal, G. Rakhim show interest in "personal" source, they show consciousness and self-determination of personages, show discrepancies between inner potential of person and any available for it under the conditions of modern national and historical reality form of self-determination. The spiritual depth and historical significance of inner life of heroes, opened by writers, are represented by different way and means of psychological analysis: rationalization of psychological process that shows inner world of person through his self-analysis and self-revelization, reproduction of spiritual life that tends to confessional ways, showing world contemplation reactions to reality as a form of moral and philosophical searches, moments of talking the inward turn and self-knowledge that create new attitude to the world.

The principles and means of analytical explanation of psychological processes and conditions used by Tatar prosaists should special qualities of person, that again and again finds himself in the situation of choice, who lives in the world where there is nothing predetermined once and forever, no programmed course of existence. Thus, the culture of search is actualized. It goes beyond its limits, the culture of free opportunities. "Alien" word position, transforming into "another", becomes one of the codes in this artistic system. Without knowing this system it is not possible to perceive and understand it adequately. Alien/another word practice is a plan of expression for new content – inner person world that belongs to another culture type.

Another form of lifting borders between languages, cultures and epochs – citations from the works of other national literatures, from other art forms in the speech of hero, narrator. For example, Mustafa (the story "Got old!") cites the line from A. S. Pushkin verse "If I walk along the crowded lanes...": "And let young life blossom at ledger..." (3, p. 46). Translation, made by F. Amirkhan, of these lines is given in the footnote. "Alien" word universalizes the concrete life experience, referencing it to human collisions opening something eternal and generic in the depth of individual, social and typical.

The story by F. Amirkhan "Happy minutes" (1912) ends with a musical citation. Fatyma sits in front of piano and starts to play music from opera "Faust". The theme of love as a centre of world contradictions and their unity (moment and eternity, happiness and grief, meeting and separation, memory and oblivion) receives general absorption in musical installment that refers to "Faust" opera, it gets new sensual harmonic at expense of dialogue interconnections with other texts – tragedy by I. V. Goethe "Faust", opera by Sh. Guno, libretto by G. Barbie and M. Carre after the dramatic Goethe poem. Finishing the story of life happy minutes, the citation connects European culture tradition to his individual and reflected in him national and generic experience. Artistic generalization in the work is carried also with the help of that reminiscent sense that brings "alien" word, which is in strong position at the end of the work.

### 3. CONCLUSION

Limits that separate "own" from "alien" are moveable and relative. «The logic and semantic structure of interliterary dialogue with its value-semiotic basis and poetics depends on where the subject of interliterary dialogue sets the limit. He may distinguish himself from or realize the similarity» (2, p. 2096). Relations with other can be realized in the form of antithesis or analogy, contraposition or similarity, polemics or agreement, parallelism or arrangement, etc.

Ability to understand and accept "alien", appreciate it, insert it within the limits of one's "own" or leave as "alien", the thing that is not necessary or possible to use in one's practice – important condition of esthetic self-consciousness and self-determination under the new cultural and civilizational conditions of the border of the XIX-XX centuries.

Experience of "alien" reclamation allows to look at "own" differently, without the framework of one's own ideas. Context of another literature increases semantic sense of "initial", reclaimed models and structures; it opens their archetype, capability to create new senses. Semantics of border transition means some mutual overlapping of semantic fields of "own" and "alien" artistic and esthetic experience, it helps universalize these or those features of national artistic discourse.

### 4. RESULTS

Using the language of structure-semiotic theories the results of an interliterature dialog can be defined as a convergence of two national literatures and at the same time as their divergence. That means fixation and intensification of national originality for each of them. In the dialog with "Other" the unique traditions and unique identity become firmly established. At the same time new languages are emerging. That often happens as a result of intensification immanent mechanisms of the national literature and culture by "Other".

Two oppositely directed processes of meaning making that act in the energy field of interliterature dialogs define functions and forms of border between "own" and "alien". Crossing the line we have the unification of texts that belong to different national literatures into some interliterature community that has conceptual and semantic extent as well as communicative and meaningful integrity. The dividing line activates aesthetically immanent factors of self-identity that takes part in the dialog of texts. The disclosure, intensification, development and change of text meaning occur in such a way.

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